

COLOR HARMONY AND DESIGN IN DRESS

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INTRODUCTION

TO give individual value to a woman's complexion and figure, to her natural style and type of feminine charm, color harmony and logical design in dress are the first essentials. Every woman should know which colors and which lines are most becoming to her and, *vice versa*, which she should avoid.

Colors influence the appearance of the eyes, hair, and complexion. Those colors which harmonize with the complexion tints improve them. Those colors which disagree with the hues of the skin, eyes, and hair, are responsible for a corresponding loss of beauty. Colors influence costume effect. Inharmonious colors associated in dress hurt the eye and make for harshness and vulgarity.

Designs influence the appearance of the figure. Costume designs which conform to the structural lines of the body and the wearer's personality bring out its best possibilities. The disadvantage of costume designs which do not distinguish between individual figure needs, and which ignore the natural figure, is obvious.

In order to combine economy of effort and charm in dress, every woman should know the practical laws of color harmony and of costume design, *as they apply to her own type*. With this knowledge

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she will be able to select colored dress materials shaped to express her own personality to the greatest advantage.

This treatise on "Color Harmony and Design in Dress," though it has an absolute scientific basis, is direct and practical. It is a guide whose study should enable every woman to enhance her own *natural* style of beauty, lending it the higher relief which harmonious design and coloring always give. And it may be relied upon to cultivate her taste as regards the lines and colors best suited to her type, and best fitted to express it.

THE AUTHOR.

CHAPTER I

COLOR

COLOR in dress is a means to an end—that of aiding the wearer to make the most of her natural advantages and to minimize her disadvantages, if such exist. Its object is to secure a beautiful color combination in harmony with the personality of the wearer, avoiding violent extremes, remembering that color and luster (as in the case of silks) should never be used at the expense of design.

The three primary colors, from which all others are generally conceded to be derived, are red, yellow, and blue. They cannot be produced by any combination of other colors. Some authorities insist on seven primary colors, and another theory derives all colors in the world from pure red, yellow, green, blue, and purple. It asserts that no matter how light or how dark, how bright or dull any color may be, it is derived from one of these five. The debatable question of color-standard, however, does not come within the scope of this manual.

In the use of the primary colors and in that of their derivatives, three elements must be considered: *Hue*, by means of which we tell colors apart, as red from yellow; *Value*, which distinguishes the amount

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of light or darkness of the color in question; and *Intensity*, which determines the strength of the color, its degree of brightness or dullness.

Every primary color—whether we accept the theory of three or five—has a considerable range of contrasting colors and complementary colors. Between purple and red, for instance, we have red-purple; between red and yellow, yellow-red; between yellow and green, green-yellow; between green and blue, blue-green; between blue and purple, purple-blue. The opposite or contrasting color of yellow is purple-red; that of red is blue-green; that of green, red-purple; that of blue, yellow-red or orange; that of purple, green-yellow. The first consideration with regard to color in costume design is to decide upon the *foundation* color, and then ascertain which other color will look well with it, always remembering that the best foundation colors are harmoniously built up on well-spaced lines.

One of the first and most important color problems in dress is to secure the right proportion of light and dark areas or spacings. This is entirely a question of good taste in the arrangement of the *balance* of light and dark areas of color. Large spots of darker color must be balanced by corresponding small spots of light color or, the other way around, large spots of light color must be balanced by small spots of dark color. Another way of obtaining balance of light and shade in dress color is to use color tones running from bright to gray; and by a large spacing of a quieter, neutral

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tint balanced by a small amount of brighter, more brilliant color or *vice versa*.

It should never be forgotten that, when using color in dress, the matter of goods, of texture, is of great importance. Sometimes, while the texture is excellent—as in the case of a cheviot skirt and a blouse of some shiny material—the color is not. Texture, from the standpoint of the eye, is the effect produced by the background of goods, seen *through* the color. Or it is the effect made by a dress-goods surface which reflects the light in little points, like that in which the raised warp threads form the texture. Good dress material, material whose texture produces too intense a color effect, may be toned down and neutralized by covering it with a layer or layers of transparent material of a different color. This corrects and subdues the original defect.

The primary and secondary colors presented in the following list (together with their absolute contrasts), though a large number of other possible hues may be derived from them, cover practically all contrasts demanded by the most elaborately designed costumes:

PRIMARY AND SECONDARY COLORS AND CONTRASTS

COLORS	SYMBOLS	ABSOLUTE CONTRASTS
Red (Primary)	R	Green
Red-Red-Orange	RRO	Green-blue-green
Red-Orange	RO	Blue-green
Orange-Red-Orange	ORO	Blue-blue-green
Orange (Secondary)	O	Blue

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COLORS	SYMBOLS	ABSOLUTE CONTRASTS
Orange-Yellow-Orange	OYO	Blue-blue-purple
Yellow Orange	YO	Blue purple or violet
Yellow-Yellow-Orange	YYO	Purple-blue-purple
Yellow (Primary)	Y	Purple
Yellow-Yellow-Green	YYG	Purple-red-purple
Yellow-Green	YG	Red-purple
Green-Yellow-Green	GYG	Red-red-purple
Green (Secondary)	G	Red
Green-Blue-Green	GBG	Red-red-orange
Blue-Green	BG	Red-orange
Blue-Blue-Green	BBG	Orange-red-orange
Blue (Primary)	B	Orange
Blue-Blue-Purple	BBP	Orange-yellow-orange
Blue Purple or Violet	BP	Yellow-orange
Purple-Blue-Purple	PBP	Yellow-yellow-orange
Purple (Secondary)	P	Yellow
Purple-Red-Purple	PRP	Yellow-yellow-green
Red-Purple	RP	Yellow-green
Red-Red-Purple	RRP	Green-yellow-green

Before taking up the subject of "Analogous Color Harmonies" in detail, the following practical general suggestions regarding the use of color are of value:

All colors change, more or less, when seen by artificial light. It is a fact which should be remembered when selecting colored fabrics for evening gowns. Test the color which seems effective in daylight by an examination under artificial light. Purples and violets, for instance, which are beautiful by daylight, often change to a muddy brown under artificial illumination, and other dark hues are also modified to a greater or lesser extent. No

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colors which are satisfactory by daylight *improve* under artificial light, but those which can take on yellow without leaving their scale, usually suffer least. Two or more contrasting colors mean even greater care with regard to their exposure to artificial light. The latter is bound to affect each color differently, and very apt to destroy their harmonic balance.

Ordinary gas, lamp, or candlelight, which is yellow, brightens yellow-colored dress goods. It brightens and lightens orange; adds light to red and inclines it to scarlet; deepens the hue of crimson; makes green yellower; dulls and darkens blue; lends brown greater warmth; and practically destroys purple.

Under an incandescent gaslight (inverted mantle), yellow and orange increase in brightness; red grows several tints lighter; crimson brightens greatly; green inclines to yellow; blue is darkened and obscured; brown gains in depth and warmth; and purple is decidedly injured.

Under electric light, yellow grows in brightness; orange becomes richer; red turns lighter and brighter; crimson gains a richer, redder body of color; green is both darkened and made yellower; blue shades into violet; brown grows lighter and redder; and purple is injured.

These effects are produced by artificial light on pure colors in full strength, while shades undergo an even more decided change than do the lighter tints. All blues suffer greatly from artificial light, and all tints of hues ranging between a normal

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purple and a primary blue are absolutely and seriously affected. In view of these facts, samples of evening dress goods fabrics should always be tested under the conditions which will determine the use of the dress.

Brilliant colors (and also large-figured designs in clothes) have a tendency to caricature the wearer, to make her grotesque. Hence they should be used in small quantities. No gown should draw attention away from its wearer; and in a gown with too brilliant or violent color contrasts or combinations, the wearer may look absolutely insignificant. Clothes should enhance personality, and startling colors, too lavishly used, destroy it.

The following hints have a wide general application. 1. When blue and green are combined, there should be a difference in the color amounts in order to vary the tone, to make it lighter green or darker blue. 2. Two colors, yellow and orange, can be worn successfully only by a few people. Either, lowered in tone or darkened in value, is more effective and less trying. 3. Dark blue is a color which practically anyone can wear. But it should be remembered that intense blues bring out sallow, yellowish complexions by contrast. The most generally successful among the light colors are light blue and pale rose or pink.

Remember that the most striking color of a combination should be used to underline and accent the *center* of interest in a costume!

Colors have a certain complementary effect on the surface surrounding them. When red occurs

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next to blue, the red throws a greenish light over the blue; and the blue throws an orange light over the red. The blue becomes greenish blue and the red orange-red. The same applies to other colors. Red beside yellow turns bluer; red beside green brighter; red beside white both lighter and brighter; red beside gray grows lighter, and red beside black duller.

Depth of tone has a strong effect on color harmonies. Two colors, one light, one dark, may look quite well together; yet they might look even better if their tone were the same. Again, two light tones may look well together, whereas two dark tones of the same color would be displeasing. White or black or pale yellow may be used between strong colors which do not please, in combination, to neutralize their individual strength, and harmonize them. White is influenced by the complementaries of other colors with which it comes in contact. As a result it intensifies their purity and brightness. Black lends character to colors lacking warmth; while warm colors, orange in particular, deepen and intensify black. Black is weakened by blue and violet. In general, black weakens the tone of a contrasting color, while white strengthens it.

When selecting dress goods, eye fatigue often leads to an incorrect color estimate of fabrics. If a number of yellow fabrics have been examined in succession, and orange or scarlet materials are then produced, the eye is apt to mistake the latter for amaranth-red or crimson. The retina, excited by the continuous yellow, discounts the yellow in the

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scarlet and orange stuffs, and sees them as violet or red tinged with violet. When the eye has looked at too many pieces of red stuff, it has a tendency to see the complementary of red, green. This at once weakens the real brilliancy of the red material examined. Hence the salesman should occasionally show the actual complementary color of the goods being examined in order to restore the normal of color proportion.

The following list of "Color Harmonies" will be found generally useful:

COLOR HARMONIES

- Blue and orange, a perfect harmony.
- Blue and gold, a rich, mellow harmony.
- Blue and maize (maize-yellow) harmonize.
- Blue and straw color harmonize.
- Blue and salmon color form an agreeable harmony.
- Blue and crimson harmonize only imperfectly.
- Blue and pink form a poor, weak harmony.
- Blue and lilac form a poor, weak harmony.
- Blue and drab harmonize.
- Blue and stone color harmonize.
- Blue and fawn color form a weak harmony.
- Blue and gray, a cold harmony.
- Blue and chestnut (or chocolate) harmonize.
- Blue and brown, a warm, agreeable harmony.
- Blue and white harmonize.
- Blue and black, a dull harmony.
- Blue, orange and black harmonize.
- Blue, scarlet and purple (or lilac) harmonize.
- Blue, orange and green harmonize.
- Blue, brown, crimson and gold (or yellow) harmonize.
- Blue, orange, black and white harmonize.

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Red and green form a perfect harmony.
Red and gold (or gold-color) a brilliant harmony.
Red and blue, a dull harmony.
Red and gray harmonize.
Red and white harmonize.
Red, yellow and black harmonize.
Red, gold-color, black and white harmonize.

Scarlet and blue-green harmonize.
Scarlet and blue harmonize.
Scarlet and purple (or lilac) harmonize.
Scarlet and violet harmonize.
Scarlet and slate color harmonize.
Scarlet, blue and white harmonize.
Scarlet, black and white harmonize.
Scarlet, blue and gray harmonize.
Scarlet, blue, black and yellow harmonize.

Crimson and yellow-green harmonize.
Crimson and the various tones of crimson harmonize.
Crimson and gold (or gold-color) form a rich harmony.
Crimson and maize harmonize.
Crimson and purple form a deep harmony.
Crimson and drab harmonize.
Crimson and brown form a dull harmony.
Crimson and black form a somber harmony.

Yellow and purple form a perfect harmony.
Yellow and blue harmonize.
Yellow and violet harmonize.
Yellow and deep crimson harmonize.
Yellow and lilac, a weak harmony.
Yellow and chestnut (or chocolate) harmonize.
Yellow and brown harmonize.
Yellow and black harmonize, a pronounced harmony.

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Yellow and white form a weak harmony.
Yellow, purple, scarlet and blue harmonize.

Green and red form a perfect harmony.
Green and scarlet harmonize.
Green and russet harmonize.
Green (blue) and orange harmonize.
Green (deep) and gold (or gold color) harmonize.
Green and black form a dull harmony.
Green and white, a chill, light harmony.
Green, scarlet and blue harmonize.
Green, crimson, blue and gold harmonize.

Orange and blue form a perfect harmony.
Orange and olive harmonize.
Orange and violet harmonize.
Orange and chestnut harmonize.
Orange and deep brown harmonize.
Orange, crimson and green harmonize.
Orange, crimson and blue harmonize.
Orange, purple and scarlet harmonize.
Orange, blue, scarlet and green harmonize.
Orange, violet, scarlet, white and green harmonize.

Purple and yellow form a perfect harmony.
Purple and citrine harmonize.
Purple and gold (gold-color) form a rich, luxurious harmony.
Purple and maize harmonize.
Purple and its various tones harmonize.
Purple and black, a heavy harmony.
Purple and white, a cold harmony.
Purple, scarlet, and gold-color harmonize.
Purple, scarlet and white harmonize.
Purple, scarlet, blue and orange harmonize.
Purple, scarlet, blue, yellow and black harmonize.

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Lilac and deep gold-color harmonize.
Lilac and primrose harmonize.
Lilac and maize harmonize.
Lilac and cerise harmonize.
Lilac and crimson harmonize.
Lilac and gray form a weak harmony.
Lilac and white, a cold harmony.
Lilac and black, a dull harmony.
Lilac, crimson and gold color harmonize.

Violet and gold (gold-color) form a rich harmony.
Violet and orange-yellow, a rich harmony.
Violet and maize, a vivid harmony.
Violet and its various tones harmonize.

White and orange harmonize.
White and scarlet harmonize.
White and cerise harmonize.
White and pink harmonize.
White and brown harmonize.
White, red and blue harmonize.
White, scarlet and blue-green harmonize.

Black and white form a perfect harmony.
Black and gold (gold-color), a fine harmony.
Black and orange, a rich harmony.
Black and maize harmonize.
Black and primrose harmonize.
Black and salmon color harmonize.
Black and pink harmonize.
Black and scarlet harmonize.
Black and cerise harmonize.
Black and yellow-green harmonize.
Black and drab harmonize.
Black and fawn harmonize.
Black and buff harmonize.

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Black and slate color harmonize, a subdued harmony.

Black and gray, a quiet harmony.

Black and olive, a dull harmony.

Black and citrine, a quiet harmony.

Black, scarlet and blue-green harmonize.

Black, crimson and lemon color harmonize.

Black, crimson and yellow-green harmonize.

CHAPTER II

ANALOGOUS COLOR HARMONIES

COLOR harmony in costume—which is only another name for what is appropriate and beautiful in dress—may be secured by analogy or contrast. Analogy means the use of colors lying closely together, colors which are analogous in character and power, and thus produce all those quieter and softer effects whose keynote is refinement and repose.

Analogous color harmonies may be produced in three different manners: First, they may be developed by *harmony of scale*—by the use of harmonious association of two or more tones or tints of the same color scale, more or less closely approximated.

The first thing to do in planning color harmony along the line of scale, is to select for association two or more tones not far apart to make an effect of contrast. At the same time, they must not be indistinct, nor, when the eye sees them at a little distance, merge into one indeterminate tone. If we take a foundation color, say the pure or normal color of the scale, we may use it as a basis from which to lighten or darken. Or, harmonies of shades and of tints may be employed in none of

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which the pure or normal color of the scale itself occurs.

For a bright, lively effect harmonies of *tints* are best resorted to, but for subdued effects, the harmonies of *shades* should be used. The harmonies of tints are developed by the hues obtained in graded *tints* when the scale of any color moves toward *white*. The harmonies of shades result from its passage, in graduated shades in the opposite direction, toward *black*. When a normal color, therefore, is associated with any of its near tints (let us say, for example, blue-purple or violet and white in an equal proportion) a perfect harmony of analogy in tint will result. But if a normal color is associated with a lighter tint (for instance, where the proportion of blue-violet or violet is that of two parts to eight parts of white) the harmony will be so pronounced that it will be one of contrast. The same principle applies with regard to the harmonies of shades. Where the shades are darker than the foundation color of the scale, they also afford many scale harmonies, both in analogy and contrast. Here the harmonies of analogy are distributed mainly among the prime colors of the scale and its shades.

Analogous color harmonies may also be developed along the line of *harmony of tone*, that is, harmonies of hue, harmonies in different colors. Harmonies of tone or hue, harmonies in different color, are developed out of the association of various prime or foundation colors and white; or between the prime colors of the scales and their

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darker shades. Taking the list of Primary and Secondary Colors and Contrasts (page 00), we see that harmonies of tone or hue are determined by moving from some one color to other contiguous hues. Harmonies of analogy exist between blue, for instance, the red scale, the blue-purple hue and, toward the yellow scale, as far as the blue-green hue. After that, the harmonies of analogy yield to harmonies of contrast. In selecting harmonies of tone, it is worth remembering that a slight difference in tint or shade is generally very effective. Hues or color tones of the same intensity, that is, practically analogous, are equally balanced to the eye, and therefore, as a rule, are far less effective.

The third manner in which analogous color harmony in dress may be secured is by the use of some one *dominant color harmony*, that is, one given color mixed with all the others. This, in fact, is always desirable, and is a principle which may be used in connection with both harmonies of scale and of tone. The practical way in which to secure a dominant color harmony is by seeing that the one color or harmony desired predominates in the general fabric and material of the dress. The color selected to harmonize with it should be presented in the subordinate features, the trimmings and accessories.

CHAPTER III

CONTRASTING COLOR HARMONIES

THE harmonies of contrast, as applied to dress, fall into two divisions, harmonies of complementary colors; and harmonies of color contrast with the semineutral colors.

The only really perfect and altogether harmonious contrast of any color is its complementary color. In primary and secondary colors these complementary colors are fixed. In the case of broken colors or hues, however, the perfect contrast cannot always be determined. Of the primary colors, blue, without a trace of red, inclines to the purple scale; pure red, without a trace of blue or yellow, inclines toward the green and the orange scales; pure yellow, without traces of red or blue, inclines toward the green scale. The perfect contrast of each of these three primary colors is the color produced by the combination of the remaining two. Thus, the complementary of blue is orange (red and yellow); that of pure red, green (blue and yellow); that of pure yellow, purple (blue and red). The greater the number of secondary and tertiary hues and colors produced by combination and intermixture, the more difficult it is to find the true contrast in individual cases. The list of Primary and Secondary Colors and Their Contrasts, however,

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(page 9) will, as already remarked, be found adequate for all practical purposes.

The following consideration anent the values of contrasted color harmonies will be found directly applicable to the question of choice and selection in costume:

BLUE is the most retiring of the primary colors. It bears the same relation to darkness that yellow does to light. It is the cold color, as opposed to red, and lends a colder character to every combination which it enters. Powerful in strong natural light, it is neutral and weak in a declining light, and dull and somewhat impaired in artificial light. This is due to its affinities with shade, and its light absorbing power. With the exception of black, it offers the most violent contrast to white among the colors.

RED is the intermediate primary color, midway between yellow and blue; and in color value holds the same position with respect to darkness and light represented by black and white. It is the most positive of all colors, infusing all hues into which it enters with warmth.

YELLOW is the most encroaching among the three primary colors. It is the one most closely related to white. It possesses the greatest power of reflecting light and imparting brilliancy to every color compound into which it enters.

GREEN contrasts more greatly with all colors in general than with any one particular color. The tones of green are cool or warm, quiet or gay, as it inclines either to blue or yellow. A retiring color,

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with little power of reflecting light, its general character is refreshing, calm and temperate. It is most beautiful when contrasted with its compensating color, red; and the two "are the most generally attractive of colors in combination."

ORANGE is a warm color, contrasting with blue, the coldest of colors. Since it may be regarded as one of the most powerful among the colors, it should be used sparingly in the adornment of articles of dress. When mellowed to make a color effect of old gold, it is more useful and more artistic. It occurs in a great variety of hues.

PURPLE is the darkest secondary color. It bears the nearest relation to black (or shade) just as its contrasting color, yellow, does to white (or light). Though red enters largely into its composition it is not a positive warm color, but rather a retiring one. As blue is its ruling color (archeus) it reflects light. It rapidly loses strength with declining light, however, and turns an indeterminate brown in a yellow artificial illumination. In itself purple may be considered the most pleasing constant color next to green. Practical objections to its use are the following: that it is hardly ever a pleasing or suitable color for ordinary dress, and that of all colors it is *the most injurious to the complexion!*

CITRINE (orange and green) is the most advanced among the tertiary colors. It appears in a number of hues, the majority of which are suitable for dress, since they are neutral, tender, modest and refined in character. The proper harmonious contrasts for citrine are hues of deep purple.

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RUSSET (orange and purple) appears in a variety of red hues, most of them practically valuable for costumes, since they make a warm, solid, and cheering impression on the eye. Hues of deep green are the harmonizing contrasts of russet, except where it leans too decidedly toward orange, when it should be contrasted with a subdued blue color inclining to gray.

OLIVE (purple and green) admits of a practically endless variety of shades, hues and tints. The general character of the olives is one of quiet, retiring refinement, and many of them are favorite and highly suitable dress colors. A deep orange is the harmonious contrasting color of olive.

All the secondary and tertiary colors are susceptible to endless variation in tint, hue and interrelation (contrast). With a general appreciation of the principles of contrast harmonies, their individual practical application lies near at hand.

The second division of harmonies of color contrast—the contrast of colors with semineutral tints, is comparatively simple. There are three semineutral colors or hues whose use in dress is generally known.

BROWN, the first and most largely used, perhaps, is a sedate, warm, yet retiring color, whose basis is black. It occurs in various generally recognized and pleasing hues and is especially valuable as a background or neutral tint to give value to contrasting colors of purple and blue.

MAROON (russet and olive) in its most useful form a compound of red and brown, is another

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semineutral which throws into contrasting relief shades of green.

GRAY is probably the most valuable of the semineutral colors. It is a refined and attractive dress color occurring in a number of hues, shades and tints. Neutral gray (neutral white and black) has a number of variants, blue-gray, olive-gray, purple-gray, green-gray, and many others into which blue enters. Gray, a cold color, is used for contrast harmony together with warm, semineutral shades of brown.

BLACK is, of course, the most perfect contrast to white, but all dark colors—primary blue, purple and violet—are also contrast to white in proportion as their shades approach black. Primary red, though a contrast, is a less pronounced one than the fuller blue and purple tones. The deeper red shades, however, gain in contrast power as they approach red-brown.

CRIMSON, since it contains blue, is a more effective contrast for white than red.

BLUE, PURPLE, RED and GREEN, if far enough removed from each other in the correct scale, are all legitimate contrasts; and the more the shade leaves the pure or normal color and draws near to white, the more noticeable the contrast will be.

CHAPTER IV

THE BLONDE FEMININE TYPES AND THEIR DRESS COLORS

IT stands to reason that diametrically opposed types of femininity cannot use the same dress colors and color harmonies, the same lines and costume designs to advantage. Nor is this necessary. Nature, in the case of every woman, has supplied a key-tint in the complexion, and a keynote in figure outline to determine the choice of what becomes her.

BLONDE TYPES

All kinds of complexion belong to one of two types, namely the Blonde type or the Brunette type. Each of these two main types, the Blonde and the Brunette, however, comprise complexions which have special characteristics of natural coloring. Of Blonde types there may be said to be three: 1. Fair Blondes. 2. Auburn or Ruddy Blondes (the colloquial term "Strawberry Blondes" is a very applicable one.) 3. Semibrunettes, a type which defies strict description, but which has been frequently and rather unfairly called "The Muddy Blonde."

BRUNETTE TYPES

The Semibrunette may, perhaps, be considered more closely related to the genuine Brunette type

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than to the Blondes. The Brunette types are two: the Pale Brunette and the Florid Brunette. These principal Blonde and Brunette types, naturally, include various minor variants. These variants display slight individual differences in the tints and hues of the skin, eyes and hair. These differences are so slight, however, that it is almost impossible to draw any sharp distinctions between them and the main types from which they are derived. Variations of type are often subtle, and every woman of taste will know that hard and fast rules of color and color combination cannot always be laid down for absolutely individual application.

The hue and color of three leading elements—skin, eyes and hair—does, however, determine the main type. Minor types are individual variations, and the variations are more frequently met with than the pure types themselves. But the principles which regulate the proper choice of colors for the types are valid.

The colors and the color combinations best calculated to enhance and bring out the beauty of all types can be clearly defined in relation to the characteristics of those types. Hence, all that the individual reader need do is to classify her own charms within or between the types here described, and apply the advice given in a direct practical manner. She will be able to make a satisfactory and appropriate choice of the colors best suited to her own special needs in the matter of costume without difficulty.

THE BLONDE FEMININE TYPES

THE FAIR BLONDE

The true Fair Blonde has a pure, pale skin, closely resembling in color the petal of a white rose, locally embellished by a delicate blush of pale pink. Her eyes are a clear, soft blue in color, and her hair is flaxen or light gold in hue. By some this perfected type of the Blonde is called the "Cool Blonde."

A variant of this type is the Fair Blonde with brown hair. She has the same delicate, rose-tinted skin, pink cheek tones and an even richer color on her lips. Her eyes may be a clear gray, a blue-gray or altogether blue, and her hair a soft, golden brown. The "Golden Blonde," as another variant of the Fair Blonde type is known, has a warm, roseate skin, eyes that are usually dark gray or light hazel, and rich golden brown or auburn hair. A still further variant of the Fair Blonde type has that white, creamy skin color which the French term *matte* and the Italians *morbidezza*, velvety brown eyes, and dark brown hair. Other important modifications of this main type differ principally in the associated colors of their hair and eyes.

What should be the rule as regards choice of color in dress for women of the Fair Blonde type? To begin with, great lightness and delicacy is a feature of all the details of this charming type of feminine beauty. The absence of any pronounced color of the skin is the rule rather than the exception. Therefore, any warmth the complexion may have should be emphasized, not bleached by color.

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juxtaposition. The appearance of health, where it really exists, should be supported. Or, if the skin is undesirably pale, the supporting colors should impart a natural and beautiful appearance. The effects of a color on the tint of the skin are complex. It may deepen or lighten the tone of the complexion, by contrast. It may, by direct reflection, impart its own hue to the associated complexion hue. It may optically change the appearance of the skin, or it may produce both this and the preceding effect at one and the same time. Naturally, the effects of color in dress on the tint of the skin, and on the color of eyes and hair, are purely temporary. They exist in the observer's eye only so long as the color is associated with them.

In the case of the Fair Blonde, rose color or warmth of hue is generally lacking in the complexion. Warmth of hue, therefore, must be supplied. If her hair has a naturally agreeable color it should be still more enriched; if not, at least improved. Do her eyes lack fire or brilliancy? Then contrast or reflection should be used to enliven them. And this may all be done, more or less effectively, by the right application of color in dress.

Three tints must be preserved or improved in the case of the Fair Blonde. Her pale, white rose petal skin, locally tinted a delicate pink, must be warmed. Her clear, soft, blue eyes must be deepened. Her hair must be enriched so that it compares in the most effective way with the pale tint of her brow and the color of her eyes.

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One color alone furnished this improving hue in the case of the Fair Blonde—green—which has the quality of optically imparting a reddish hue to any surface placed in juxtaposition with it. Where the Fair Blonde is concerned—whether she be girl or woman—green lends the delicate skin color a richer red. Green also increases the power of the eyes, by simultaneous and positive reflection, and gives the hair a greater richness and warmth. It should be borne in mind, however, that the refined tones of green, inclining to olive or sage, should always be chosen. Moss greens, if not too deep and dark in tone, also, usually, are very effective.

The dark greens yield in value to the lighter tones. They form so great a contrast to the fairness of the complexion, that they largely neutralize their influence for good. Though, being greens, they give out red complementary colors, their darkness, owing to its extreme contrast, bleaches these fair complexions. Practically all dark colors, in fact, placed next the skin, have a bleaching effect, and this is the last thing a fair complexion requires.

Green may be used with its own tones, but in the same scale, to secure repose of effect and harmony of analogy. But this refined combination is not effective unless enlivened by other harmonious colors. Such colors are red, orange and rich gold color; but the greatest care should be taken in introducing them, as they are very assertive. The autumnal hues of the colors mentioned in combination with the quiet green are the ones to be pre-

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ferred. Bright greens, grass greens, should always be avoided by the Fair Blonde.

A green hat or bonnet is well adapted to this type. But if the remainder of the costume is green, care should be taken to select a tone for the bonnet in the same costume scale. Greater freedom in the choice of green for the bonnet is permissible where there is no green in the dress. Rose-colored trimmings—not too much color—combined with white and a white feather, may be used. Too much white with green does not help the fair complexion, since it produces a poor and cold effect. Any colored hat or bonnet produces more effect by simultaneous contrast, due to juxtaposition with the tint of the skin, than by the colored reflection it casts on the latter.

Orange, deep gold color, may be used instead of rose color in bonnet trimmings, but neither should be juxtaposed to the skin. A little orange in a green headdress is effective when the wearer's eyes are blue. The blue eyes of the Fair Blonde are the sole feature which offers a color contrast to the other characteristics of her type. The rosy parts, together with the more delicate tints of the rest of her skin, produce only a harmony of analogy in hue. At the most, they offer a contrast of *hue*, not of *scale*, weakly indicated. The portions of the skin near the eyebrows and hair also develop only a harmony of analogy, either in hue or scale. It follows that harmonies of analogy should predominate over harmonies of contrasts in color schemes for the Fair Blonde.

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Autumnal shades of red, orange and yellow-green, if not too dark and lifeless, improve a green bonnet or hat, and may be introduced in the shape of leaves.

Blue is one of the most becoming colors the Fair Blonde can use. It imparts a delicate orange tint which combines admirably with the natural pink and white of her complexion. But the blue, like the green, must be light and not too positive. The perfect contrast to orange, blue, harmonizes beautifully with golden hair. It also enriches and gives greater body of color to flaxen hair of every kind by simultaneous contrast. It adds depth and richness to blue eyes by positive reflection. Unfortunately, though harmonious combinations with blue are quite numerous, those suited for refined dress are comparatively few.

A blue dress alone may easily be ineffective. But blue and white, cream-white by preference, may be freely used to give a dress brightness and character. White is valuable as a separating medium when two tones of blue are used in combination; but it should be employed sparingly, and principally as an element of emphasis or accentuation.

Dark blue is not necessarily objectionable. For the true type of the Fair Blonde, however, it has a bleaching effect on the complexion by extreme contrast. If used for an entire costume, it should be separated from the skin. A gauzy trimming of some kind, or an edging of tulle largely destroys the effect of extreme contrast already mentioned in this case, since the trimming, from the very nature

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of its fabric, takes on an indeterminate gray tone. A medium-toned gray, incidentally, may be introduced in a dark blue costume with very artistic results.

Fair Blondes with golden or flaxen hair may wear light blue hats or bonnets to advantage. Trimmings in white, pearl, gray or black, with local additions (in small amounts) of old gold, maize-yellow, pale orange or stone color will justify their use. The green, red or purple scale should be avoided, unless some very pronounced effects are desired. In no event should the blue used in the headdress differ in hue from that used in the dress. In general, a blue inclining somewhat toward the green scale is preferable to almost any tint of primary blue. Ultramarine blues—those inclining toward the purple scale—should never, under any circumstances, be worn by the Fair Blonde.

A fair complexion, as a rule, is favored by the neutral colors. They are valuable, especially when a quiet and retiring effect is wanted. When light in tone the neutral colors lend additional value to the natural color of the complexion; when dark, they reduce its coloring by direct contrast. The neutral colors which are best adapted to the Fair Blonde are: slate color, gray, fawn and drab.

Certain colors should be entirely and definitely avoided by the Fair Blonde. Practically all the hues and tones of red, orange, purple and brown should be tabooed by her. Lilac, a charming and delicate tint, is trying to the blonde complexion; but not to an important degree if separated from

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positive juxtaposition with the skin. The separation may easily be effected by an edging of white lace, tulle or similar trimming. The harmful effect of lilac is also lessened when it is associated with harmonious colors such as maize-yellow, primrose, gold color or cerise-red. More pronounced harmonies of this type may be found in the List of Color Harmonies (page 000).

Green should never be associated with lilac—the association of the two colors causes a positive and disagreeable discord. Colors of the purple scale, inclining to blue, always form discords with green. Ignorance of this fact is often responsible for their association in costume. A small amount of light purple, though, is rather pleasing in a headdress for flaxen or golden hair.

Black, gloomy in its effect and the recognized color of grief and mourning, is very favorable to all varieties of the Fair Blonde type. It is especially effective for those blondes who have a more or less marked pink skin tint. Very delicately tinted complexions do not fare so well with, it since its powerful contrasts bleaches them in an undesirable manner. No delicate color or tint can be placed in immediate juxtaposition with black without seeming still lighter in tone, owing to the effect of simultaneous contrast.

To relieve the somber effect black invariably makes, such colors as light blue, gold, maize-yellow, cerise-red, fawn, drab and—sparingly—lilac, should be introduced in trimmings. White, which may be appropriately used in connection with black, is apt

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to appear cold and harsh unless accompanied by some other softening color. Red should not be used with black, since it lends it a disagreeable tinge. In using black the Fair Blonde will find the matter of fabric important. She should in every case choose a *dead* black fabric, velvet by preference. When black is used in trimmings together with any of the neutral colors, it always has a tendency to heighten or brighten their effect. This is especially the case under artificial light, and is due to the light-absorbing power black displays.

White, which does credit to every complexion with a good natural tint, is supremely well suited to the Fair Blonde with a natural healthy color. It heightens and sets off the normal pink color of her skin, and at the same time rectifies and purifies the lighter complexion tints by reflection of light. White may be relieved by any of the colors already mentioned, but great caution should be used in introducing green. Only the very palest, semineutral hues of green should be chosen. Pure whites and cream whites both must be considered individually in the selection of colors to be associated with them. *Dead*, that is, unglazed and glossless fabrics—as in the case of black—should always be preferred when white materials are used. Any glazed fabric is objectionable and tries the complexion owing to the powerful reflection of white light.

The remarks already made apply to the Fair Blonde type in all its variants, including the Golden Blonde, with dark gray or light hazel

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brown eyes and rich golden brown or auburn hair. In her case, owing to her own warmer coloring, her dress colors may be effectively modified to fuller and richer hues. Her gray or hazel eyes may gain by a reflection of blue in intensity and expression, while their natural color is brightened by simultaneous contrast. Colors similar to those recommended for the Fair Blonde type may be advantageously adopted in the case of the "Golden Blonde," merely employing them in somewhat deeper and richer tones and hues. None among the many types of feminine beauty demands more care, judgment and good taste in the selection of dress colors than the Fair Blonde. This is because no other type is as delicately colored in all its features, and as sensitive to the effect of associated colors.

THE AUBURN OR RUDDY BLONDE

The Auburn or Ruddy Blonde, in the acme of her perfection, has a full-toned complexion, tending toward a true rose-red or carnation; eyes which are dark blue, deep gray or rich brown in color; and hair a rich, warm brown, inclining to the red scale. The tones or hues of her skin, therefore, do not need heightening, since they are naturally subject to an increase of color as a result of exercise or excitement. In the case of the Auburn Blonde it is the business of color in dress to tone down wherever possible the high local blush reds of the skin, and to refine and moderate the natural complexion tints. The system of color application desirable for Auburn Blondes remains the same

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even though, in the case of certain variants of the type, the eyes are deep gray or brown.

The colors recommended for the Fair Blonde type and its variants are, generally speaking, suitable for the Auburn Blonde type. But these colors, as is self-evident, must be used in deeper tones and in less positive hues. Blues and greens, for example, which tend to add orange or red to the complexion, should be avoided.

The Auburn Blonde has a wider range, perhaps, and more freedom in the choice of hues and colors than the Fair Blonde. This is because her complexion is less sensitive and less delicate. The hair peculiar to the true type of Auburn Blonde is the medium between orange and black. Red hair, in fact, is really dark orange (yellow-red). This circumstance, and the fact that the skin tints are high and locally positive, indicates the use of dark dress colors for this type.

The most striking variant of the Auburn or Ruddy Blonde type is that which artists term the "Titian Blonde." This red-haired blonde type was considered the ideal one in Venice in the time of the great painter Titian. He has immortalized it in his paintings. The red-haired Italian with green or gray eyes may still be seen in Venice, but is more often met in Northern Italy. The most perfect "Titian Blondes" have red hair (not bright orange-red) as their leading characteristic. Their skin is warmly tinted without a marked local blush; and their eyes are deep gray or full blue in color. A variant results when the Venetian red hair is paired with

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brown eyes and a rather richly tinted complexion. A less marked contrast is obtained when brown or dark gray eyes are associated with red hair instead of blue eyes. When blue eyes are paired with orange-red hair, we have a very decided contrast. It verges on complementary coloring. Since the skin in this type usually shares the hair tint to a greater or lesser degree, it is hard to find dress colors to suit it. A final beautiful variant of the Auburn Blonde type is that which offers a fair skin, with brilliant rosy color on cheeks and lips, steel-gray eyes and brown hair approximately black.

Green is one of the most becoming colors for the Auburn Blonde, always remembering that a delicate green, however, is less becoming than a dark green. When the Auburn Blonde approaches the Fair Blonde in complexion tint, and therefore can stand more red without suffering thereby, a full-toned green may be used. In such cases the full-toned green, while it is bright enough to give the skin a delicate, rosy tint, is not so strong as to bleach it by contrast. The nearer the complexion reverts to the true Auburn Blonde type, however, the duller should be the green selected. Choice should progress from positive, normal green colors to the quiet, semineutral hues of the sage and olive greens, the deeper in tone the better. Neutral greens, deep in tint, do not throw much red on the complexion. They harmonize with its natural tints and reduce them by contrast. Let every Auburn Blonde remember that the paler her complexion is, the more normal or positive should be the green of her

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dress; and that the more rosy her complexion be, the deeper and more neutral should be her costume greens.

When the complexion of the true Auburn Blonde is not too ruddy, not too overcharged with rose, a green hat or bonnet is becoming. When her complexion is highly colored, the effect of the green may be modified by the addition of rose-colored, scarlet or white flowers or trimmings. Scarlet flowers when used, should be associated with various dead green hues, in the guise of leaves or ribbons. Rose-colored flowers harmonize best with light and bright green leaves. White had best be employed in the form of a feather or some gauzy material which will yield indeterminate gray effects in shadow, and dull white effects in the light.

Blue is also a becoming color for the Auburn Blonde, since it lends the complexion an agreeable hue. The small amount of orange which blue throws on the skin is not noticeable in itself. It unites with the rose of the flesh tints, refining and improving their naturally fresh, healthy coloring. Blue, however, when used by the Auburn Blonde, follows the law laid down for green. Blues of a deeper tone should be used for full colored complexions rather than for lighter tinted ones. And the blues which incline toward the green and gray scales are ordinarily to be preferred to those inclining toward the purple scale. No blue is so unbecoming and unsuitable in dress as ultramarine blue. Bright blues of any hue should not be brought in direct contact with the skin. They

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should be separated from it with some semitransparent material or trimming of white or light gray. Light blue should always be avoided, too, where the hair is directly red.

Soft, retiring effects are best secured by the use of blues inclining to the gray scale in connection with gray, drab, slate color, fawn color and unglazed white. For more pronounced effects use blues inclining to the green scale, in connection with salmon, gold color, scarlet or orange-red. Less powerful contrasts may be produced by associating these blues with chocolate or chestnut hues which are not too dark. Strict harmony of analogy results from using different tones of the same blue in various features of a costume, all the blue tones belonging to the same scale. A blue with a decidedly greenish cast may be associated with lighter tints, in which the green is still more pronounced, with perfect harmony of analogy.

Whites and light grays may be used with any of these combinations in a most satisfactory manner.

As to headgear, a blue hat or bonnet is adapted to the warm, reddish brown hair of the Auburn Blonde type. It deepens the natural orange of the hair and clears and enriches its appearance. A blue hat also intensifies the blue eyes of the type by reflection. The remarks regarding harmonious color association in dress for this type also apply to the embellishment of hat or bonnet.

Most of the neutral colors suit the Auburn Blonde type. When they are of medium intensity they hardly affect the natural colors of the com-

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plexion. When light, they increase these colors by optical illusion. When dark they reduce them by direct contrast of tone. The most becoming dark colors are dark olive, russet, deep slate and warm gray. Maroon, and some of the browns are passable; but, together with all colors approaching red, must be used with much caution. The most becoming semineutrals are: drab, gray, fawn color and warm slate color. All of these should be full-toned, in order not to increase any natural high tints of the complexion.

What has been said about white and black in connection with the Fair Blonde applies as well to the Auburn Blonde. Sometimes the latter can use a blue-white to better advantage than a cream-white, however. In general the colors avoided by the Fair Blonde should also be avoided by the Auburn Blonde.

Violet is of all colors, perhaps, the most difficult to use to advantage in the ordinary dress. It always has an unhappy effect on the complexion, making the skin look yellow and sallow as soon as it is brought in close proximity to it. No blonde of any kind can use violet without suffering a loss of charm. Violet and purple are sometimes advocated by those who write on dress, but those who do so must suffer from a deficiency of color sense. There is no valid practical or scientific argument in favor of violet, and gaslight actually destroys its beauty and color value. Hence it is most undesirable for evening wear. These considerations apply, of course, to ordinary society dress, which does not

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easily allow violet or purple to be neutralized by their complementary colors, such as pure yellow, and deep gold color or orange-yellow in quantity. In stage costumes violet and purple tints, under brilliant electric light, may be effectively used, provided large portions of the dresses are deep yellow or gold in color. But these are not practical costumes for ordinary wear.

There can be no objection to a hat of violet velvet, which permits of a trimming of yellow flowers or subdued gold-colored ribbons. But, adjoining the face, it should be lined underneath with some dead, cream-white material, preferably also of velvet. Violet flowers, if used, should be separated from the outside velvet by autumnal leaves in yellow hues. We call the special attention of all girls and women who are fond of the hues, tints and shades of the purple scale to the foregoing remarks.

The variants of the Auburn Blonde type are subject to the same principles of color association and color choice as is the true type. With the details given in this respect for both Fair Blondes and Auburn Blondes, those who belong in any way, shape or form to either type should have no difficulty in heightening the effect of their charms by judicious color selection.

CHAPTER V

THE BRUNETTE TYPES AND THEIR DRESS COLORS

THE PALE BRUNETTE

THE Pale Brunette of the pure type combines a pale skin—often tending to the sallow—with deep brown or brown-black eyes, and hair of a rich dark-brown color, closely approximating a warm black. The Pale Brunette is a very beautiful and expressive type of feminine charm when altogether well balanced and pure in coloring. Eyes and hair offer a close harmony of analogy, and there is a most effective harmony contrast between eyes and hair and the tone of the skin.

The most important variant of the Pale Brunette type is that in which the pale skin is associated with blue eyes and black hair. This minor type is not common. It is held by some to be one of the most fascinating types among the many types of feminine beauty to be found.

A more usual variant, a species of intermediate type, is that which combines a pale, sallow skin with eyes brown-black in color and black hair.

Powerful contrasts exist between the tone of the skin and the dark shades of eyes and hair in the case of the Pale Brunette. Hence colors harmonizing by analogy with these natural character-

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istics, rather than those contrasting with them, are best suited for her costume. That is to say, either light or dark colors will suit her type better than medium tones. The light colors harmonize by analogy with her complexion; the dark ones with her hair and eyes.

Thus, for the Pale Brunette, the tints chosen as analogous to the complexion, like it, contrast with the deep hues of her eyes and hair. The colors selected as analogous with the latter sustain the comparison with the complexion. Colors of medium intensity—between the tones of skin and hair—hurt the Pale Brunette. They have a pronounced tendency to reduce the vivid impression which is her greatest natural charm. It may be said that the Pale Brunette offers greater color difficulties with regard to her dress than any type of feminine beauty. She is of all types the hardest to dress effectively.

White, usually regarded a safe color for all types, must be very carefully and cautiously used by the Pale Brunette. If her complexion be at all sallow, white accents this sallowness. It also emphasises any imperfections or blemishes of the skin. Cold blue-white should be used under no circumstances. A full cream-white, however, may be used with comparative safety, and is the best hue to employ for ruching or lace lying close to the skin. Nor is cream-white ever objectionable when associated with other suitable colors.

Black is also a very trying color for the Pale Brunette type. This is the case in spite of its anal-

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ogy with hair and eyes, and its well-established general tendency to refine the appearance of the complexion. All glossy blacks should be avoided, but black velvet—with cream-color trimmings, lace preferred—may be safely adopted, as a rule, by the Pale Brunette.

Blue, in shades or tints that at all approach a rich or pronounced hue, must be absolutely avoided. Blue has a positive tendency to lend the complexion an orange hue, and to increase the sallow appearance of the Pale Brunette skin.

Brown, when it is a warm brown, harmonizes with the complexion, eyes and hair of the Pale Brunette; but olive-browns and cold, grayish browns should be eschewed. Brown, nine times out of ten, has a subdued and quieting effect, and is therefore very suitable for young girls of this type. A very beautiful and refined costume, however, may be evolved out of the artistic association of two or three tones of the same scale of brown, particularly if the lightest approach a golden hue.

Warmer colors in general are becoming to the Pale Brunette; but all positive hues must be very cautiously approached by her. Deep russet, claret color and subdued crimson are permissible, and, among the lighter hues, old rose and the broken reds. These subdued colors are not likely to affect the pallid brunette complexion unfavorably by reason of simultaneous contrast. Their refraction even imparts warmth.

Gold color and maize-yellow are good wearing colors for the Pale Brunette, since they form an

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agreeable contrast to her eyes and hair. At the same time they neutralize any unpleasing sallowness which may show in the skin.

The colors which the Pale Brunette must avoid are: light blues, all light or bright greens, pale violets, purples of every hue, and pinks in all the positive hues or shades.

The colors of the variants of the Pale Brunette type which show the association of blue eyes and black hair with the peculiar complexion of the Florid or Fair Brunete, practically have the same contrast power. The blue eyes contrast somewhat less and the black hair somewhat more with the complexion, than in the normal type, however. It might be remarked in general—while no class of colors differing from those already given for the normal type need be adduced—that golden hues are especially becoming to this variant. As to the second variant, the intermediate type, any color which might draw attention to her naturally sallow complexion should be studiously tabooed.

THE FLORID BRUNETTE

The Florid Brunette, with her rich-toned skin inclining to ruddy golden brown, in some cases leaning to olive, in others to a warm copper-colored complexion (abnormal hues found only in the daughters of mixed races) is the most perfect and commanding of all types of female beauty. Her eyes are of the darkest, most intense brown, almost black, and she has jet or blue-black hair. In impressive and commanding dignity no type surpasses

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the perfected Florid Brunette. There are few variants of the type. The colors of eyes and hair remain the same in modification of type, and the only change is a slight one in the tinting of the skin.

The complexion of the Florid Brunette, to describe it exactly, may be said to consist of a very refined, light, subdued yellow-brown or orange-brown. In part it displays a color approaching primary or normal red rather than the rose-red scale, which last is a characteristic of the Auburn Blonde type. Hence, in the skin of the Florid Brunette, yellow and red hues predominate. These two tints harmonize by analogy, and with the eyes and hair, which are black, by contrast.

The Florid Brunette naturally displays a most becoming group of harmonizing colors. Hence, the object of every girl and woman of this type should be to avoid weakening these natural color advantages by using objectionable colors in dress. At the same time, any unpleasant hue which the complexion may present should be neutralized. If there is too much yellow in the skin, it tends to give the complexion a sallow and jaundiced cast.

Colors most becoming to the Florid Brunette are: rich maize color, yellow and deep gold color, They contrast in a very effective way with the eyes and hair, intensifying them by the addition of purple. They also neutralize in a marked degree any overplus of yellow which the skin itself may naturally contain.

Orange is becoming to brunettes with more or less natural orange in their complexions. It is too

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pronounced and glaring, however, to be suitable for use in dresses; save such as are intended for the stage or masquerade ball. A broken orange or a tawny-hued orange may be used—if due caution be exercised—and when trimmed with black lace or velvet.

All the reds which in themselves are not too bright and flaming may be most effective and appropriately used by the Florid Brunette. Orange-red, scarlet and light and vivid crimsons, however, should be used only with caution in a complete dress. They may be effectively introduced, however, in a headdress, since there they give great depth and richness to black hair, owing to simultaneous contrast. The dark red of the primary scale is to be commended for general dress, when associated with brunette complexions naturally rich in red. These reds not only tend to neutralize the color of the skin; they also reduce its force (undesirable, at times by simultaneous contrast.

Maroon, when it inclines toward the positive red scale, is a good brunette color, quiet in its effect. When decidedly retiring effects are desired, warm browns may also be worn, though they are not recommended as a general thing.

Rose-pinks, by choice those of somewhat broken hues, and disposed in different tones, may be used with pleasing and satisfactory effect.

Dark blue is another color becoming to the Florid Brunette type, especially when her complexion can stand a slight addition of orange, and an equally slight reduction in depth of tone. Olive-green has

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practically the same relation to the complexion as dark blue.

All Florid Brunettes should remember to avoid the following colors: light blues, light greens, pale violets and violet-pinks and purples of every kind.

Black imparts fairness to the brunette by positive contrast, and white produces a similar effect by the reflected light with which it bathes all that comes within its range. Girls and woman of the Florid Brunette type, however, who like white, should remember always to choose a decided cream-white. Black, it is true, exerts a certain purifying influence when placed in direct juxtaposition with the skin. But it also produces an effect of melancholy which is almost mournful unless relieved by glossy or colored trimmings. In this direction gold or gold color is very effective, and old or *écru*-colored lace also affords valuable relief. Velvet should be preferred to every other black fabric.

CHAPTER VI

DRESS DESIGN

COLOR harmony in dress and harmony of line and proportion on dress complete each other. Together, in their proper application, they stand for all the differences between charm, distinction and fitness in dress and their opposites. Color having already been considered in its relation to dress, we proceed to design. In dress design we have human figure types, just as we have human color types in color harmony, and we shall consider the principles which present the distinctive figure types to the best practical advantage in dress design. There are plenty of good fashion plates in costume books, magazines and special dress publications to fit the individual style of the woman who takes an intelligent interest in the designs of her clothes, but does not attempt to make them. To create a costume, to design a dress one's self, of course, always gives special pleasure. But, in any event, it is essential that every woman understand the principles of dress design, in order to select the types and styles of dress best suited to her individuality.

The preceding chapters dealing with colors selection were written that their readers might be led to express themselves more individually and independ-

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ently in their dress where color was concerned. It is hoped that these chapters following, on design, may induce many who depend altogether on others, to gain an idea of the underlying principles of dress design as a preparation to self-expression in line as well as in color. The principles of costume design in themselves are very simple and logical. Poiret, that great Parisian authority on modern dress, says: "Simplicity is the great basic principle of costume design."

Just as there are main points of color interest in a costume, so there are main points of design interest in it. In a gown the first interest is at the head; the second at the throat and shoulders; the third at the waist; just as in color combinations the hair, eyes and complexion must be the first consideration. There is no reason why fashion and suitability may not be combined in any costume to express the personality of the wearer. But the suitable, the comfortable, the becoming from the standpoint of the wearer's individuality should never be sacrificed to merely "fashionable" considerations. It is better to be well-dressed in a refined and unobtrusive manner, than to follow some temporary fashion in dress design which turns the wearer into a caricature.

The logical designing of a costume means, first of all, a careful study of the structural lines of the individual human figure for which the costume in question is intended, and the study of the personality of the individual who is to wear it. The fundamental laws of dress design are the same as those

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of any other kind of designing. There must be beauty of proportion, rhythm, harmony and balance in line, mass and color if a gown is to be shaped and ornamented according to these laws. Common sense, good taste and imagination should unite to develop the perfect dress design.

In detail the elements of costume design include, under the head of line and drapery: the long line, the continuous line, the repeated line and the opposed line. Then there is the silhouette—the outline of the human figure—and, in addition, texture (surface, weave and weight), decoration, color (which has already been studied at length) and detail of ornamentation.

CHAPTER VII

THE NORMAL LINES IN DRESS DESIGN

THE main structural lines in dress design must depend on the shape or type of the human figure for which the costume is intended. In general the human figure may be said to occur in three principal types. There is the Normal type, whose harmony of proportion and general acceptance by all costume publications greatly simplifies the matter of appropriate design where its garments are concerned. There is the Stout type of figure (stout-short or stout-tall) and the Slender type of figure.

As regards the Normal type of figure, its general requirements are well known and as the standardized type of the fashion magazines and dress publications its needs as regards dress design are an old story. The following general considerations with regard to line and drapery apply to it, however, just as they do to the widely prevailing stouter or more slender types whom our suggestions particularly aim to aid.

The basic principle of dress design is that it depends for its effect on the anatomy of the human figure. What we might call the "architecture" of a woman's gown demands that the material follow the bone structure and the lines of her body. If

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they do not, the lines become ugly and artificial. A case in point are the draperies of the Venus de Milo. They are structurally draped, and the lines are beautiful because the material hangs from structural points, the shoulders and hips. In drapery the lines of the chest, neck and all structural points from which the folds of the material fall should be emphasized, following the example of the Greeks. The use of the band around the waist was the beginning of the bodice. What motivated its discovery? The fact that if interesting and beautifully curved lines were to be obtained in dress, the dress material would have to be gathered at certain structural points.

A study of the skeleton figure will help one to realize how structural points must be considered. It will aid, too, to do away with many bad examples of costume designing arising from the violation of simple structural rules. The so-called bolero jacket, for instance, illustrates lines following the rib structure. Ribs reinforce the structure. To conform to structural design, the bottom lines should end at the lowest rib, at the hip bone or at the end of the trunk—but not in between. The lines of collars should conform to the lines of the cord and bone structure of the neck, which may be seen when turning the head. The beauty of the *directoire* gown lies in the fall of its material in folds from the bust line to the feet.

Dress design for any and every type of feminine figure demands that proportion, rhythm, harmony and balance be studied in relation to the individual

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figure involved. It means that the effect of related masses and lines, the arrangement of colors, good spacing, the grouping of parallel and horizontal lines in the material and trimmings all be considered. And it should never be forgotten that beauty is gained in costume—no matter what material be used—if the silhouette, the characteristic outline of the feminine figure lines, is followed. As soon as the structural basis is ignored, however, the dress lines become ugly. Nor should the structural line be considered only in the gown. It should determine the character of hat and hair arrangement as well, and dominate in the modeling of face and head in relation to the headgear. One's hair, too, should be arranged in so simple and effective a manner, that it unites and harmonizes every other good characteristic of the features.

Within the feminine silhouette, the characteristic outline of the figure, lines (quite aside from those of the Normal Figure) may be drawn which may be accepted as the lines proper for dress design development as it affects the stout-tall, the stout-short, the slim-tall and slim-short figure types.

CHAPTER VIII

THE STOUT FIGURE

THE following table of measurements gives the correct proportions of the feminine figure, using the length and shape of the head as the unit of measurement of a fairly tall person, i. e., the Normal Figure.

From top of head to feet	8 heads
From chin to shoulder	$\frac{1}{3}$ head
From chin to waist	2 heads
From waist to hips	1 head
From hips to feet	4 heads
Across the shoulders	$1\frac{3}{4}$ heads
Face length	feet length

It is this normal standard of measurement which those who deviate from it must try to approximate. In other words, both stout and slender figure types must try to create the illusion of these normal proportions by skill in manipulating dress design. Because the human eye overestimates height, it is of the greatest importance in designing a costume for a girl or woman of the stout type, to create and further this illusion.

In the case of the stout-short or stout-tall figure, the great problem is to change height and decrease breadth. This is because all the structural lines of

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stout figures express breadth and circumference in: a broad head, a square face, a short neck, square shoulders (as a rule), a full chest, a broad and short waist, and a large hips. Since her whole structure and the lines of her figure express breadth and circumference, the girl or woman who is stout should avoid the broken silhouette (should not interrupt her outline) and should wear the simplest gowns with very little trimming, and with only occasional touches of bright color.

She must never make use of broad, horizontal lines in design, and must take care never to use fabrics in which such designs occur. She must avoid the use of horizontal lines in all trimmings and embellishments. They must not occur in her hats, her collars, her cuffs, her belts or her ruffles.

She must remember that the combination of a light shirt waist and a dark skirt, or the use of the short elbow sleeves which end at the waistline, and hence continue it, emphasize the appearance of her breadth and circumference and often underline it in a cruelly grotesque manner.

Pleated skirts, too, should be avoided as a general thing by individuals belonging to the stout types. Yet, if they are well draped, with finely related perpendicular lines, such skirts have the effect of making a stout person's hips appear slender.

Finally, because of their horizontal lines, all wide, broad, flat, overdecorated hats should be carefully shunned.

In textiles, the stout person should avoid all conspicuous designs or stripes. And she should never

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make use of large spots of color, but choose subdued colors and well-placed smaller color spots. Plaids should never be worn by the stout girl or woman. Incidentally, she should taboo all such shiny textured goods as satin, etc. In general, plain material or material having small, indefinite figures, close in their value, best suit the Stout Figure.

The stout girl or woman needs the effect of long lines. And every part of a gown may be so planned as to help her create this desired illusion of color and long lines. Pockets, for instance, may be so fashioned and placed as to make the effect of long and short lines. Stout, large-hipped women, too, need not have any hesitation about using elaborate draperies of soft pleats—if they have straight lines carried below the hip, and pointed panels are used. Stout girls or women must avoid all plain, tight-fitting clothes skirts. They must remember that the corset is not merely worn as a support, but also to lend harmony to the figure. The line of the gown must invariably taper—in the case of those with stout figures—toward that part of the figure which is to be made smaller in appearance. The lines may be carried out within the silhouette or they may not need to complete themselves within it.

Buttons may be used as a valuable adjunct in improving and lengthening the figure line. When applied to the skirt or waist they make a figure seem taller.

CHAPTER IX

THE SLENDER FIGURE

WITH regard to dress design in the case of the Slender Figure, we have also to create and further the illusion which approaches it to the Normal Figure measurement. Here, however, the problem is to *increase* the appearance of breadth and circumference in girls and woman who lack it normally, and not to *decrease* it. The structural outlines of the Slender Figure are usually marked by: a slender head, thin face, thin neck, narrow, sloping shoulders, slender hips, a flat chest and a narrow waistline.

In selecting their dress designs the various types of the Slender Figure must first of all avoid exaggerating their height and slenderness by indulging in many long, perpendicular lines. This consideration comes before all others, and means that all narrow, clinging, close-fitting dresses, gowns and coats must be tabooed. This same prohibition applies as well to tight sleeves and angular lines in the sleeves, waist, skirt or coat.

Dress designs for the Slender Figure and its variants should allow them to increase width by breaking up the silhouette, the figure outline, with horizontal or vertical lines. The horizontal line should be cultivated in sleeves, waist, skirt and coat.

THE SLENDER FIGURE

The impression of width may also be conveyed—but it must be done with discretion and restraint—by intelligent use of frills, decorations, short skirts, broad, low hats, etc.

The Slender Figure may allow herself a larger amount of trimmings and color than the Stout Figure can support. Decoration of line at the waist or neck, by means of color or trimmings, is advisable.

Reasonably patterned plaids, not extreme ones, may be worn by tall, slender girls or women, if the skirt is not too short. Moderately large-figured material, with close *design* and color values, may be worn by Slender Figures. These figures may also wear (with discretion) vertical stripes of contrasting tones. Figured goods with large, conspicuous patterns or designs should be avoided by both the Stout and Slender types.

CONCLUSION

A knowledge of the principles of color harmony and design in costume offers every woman the opportunity to individualize her dress, to make it the perfect expression of her individual character.

Beauty of color, produced by color harmony, and beauty of form, the result of the artistic combination of lines and curves, are an *esthetic* result. They may be produced in each individual case, however, by the *practical* hints and suggestions already presented.

Good taste in dress is only another name for a woman's observance of the practical laws of color

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and line as applied to her individual self. Gowns specially designed for one woman are hardly ever suited to another. Yet specially designed gowns and dresses, appropriate for one individual of one certain type, are often copied and indiscriminately worn by individuals of all sorts and types with the saddest results.

Simplicity and correct detail in self-expression are the ideals of right dressing. Clothes are an important part of the visible expression of character. In order to develop the expression of your character, of your personality in your dress, develop your taste. Continually study colors and designs, textures and effects, with your practical color and figure needs in mind. You do not have to be an artist to pick out a sketch from a fashion magazine, and change its lines and color scheme to suit your own complexion needs and type of figure. If you persevere it will be only a question of time when you will be able to design for yourself, applying logical thought to the arrangement of beautiful material, simple tailored suits and attractive afternoon and evening wraps. And it is hoped that this book may aid every girl and woman to attain to logical self-expression in dress.

